

# SONGS

BY

## John A. Carpenter

|   |     |
|---|-----|
| May, The Maiden (Sidney Lanier)                       | .50 |
| <small>High in F      Low in D</small>                |     |
| The Heart's Country (Florence Wilkinson)              | .40 |
| <small>Easy in A minor      Medium in F minor</small> |     |
| When the misty shadows glide (Paul Verlaine)          | .60 |
| <small>(TEN SOURDINE)      Low in F</small>           |     |

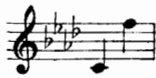
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# WHEN THE MISTY SHADOWS GLIDE

(EN SOURDINE)



(Original Key, F)

PAUL VERLAINE  
English version by J. A. C.

JOHN A. CARPENTER

Slowly and in pensive mood ( $\text{♩} = 42$ ) *p*

VOICE

When the mist - y shad - ows glide,  
Cal - mes dans le de - mi - jour

PIANO

At the tran-quil end of day,  
que les bran-ches hau-tes font,

Then let the soul of si-lence come,  
pé - né-trons bien - no-tre a-mour

And in our love a - bide.  
de ce si - len-ce pro - fond.

Let then thy heart,  
Fon-dons nos â - mes,

thy soul, thy ev-'ry  
Nos coeurs, et nos

sense be merged in me,      A mid the lan-guor-ous breath of pine,  
*sens ex - ta - si - és.*      *Par-mi les va-gues lan-gueurs des pins,*

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note, followed by a quarter note, and then a dotted quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' above it.

(♩ = ♩)

And sweet ar-bu-tus - tree.  
*et des ar-bou-si - ers.*

The second system continues the musical score. The vocal line has a note value of (♩ = ♩). The piano accompaniment features a *pp* (pianissimo) dynamic. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated with labels.

*p*

Close then thine eyes, my be - lov - ed.  
*Fer - me tes yeux à de - mi.*

The third system concludes the musical score. The vocal line starts with a *p* (piano) dynamic. The piano accompaniment includes a *psp* (pianissimo) dynamic. The score ends with a fermata over the final notes.

On thy soft breast hands re - cline, \_\_\_\_\_ And from thy  
 Croi - se tes bras sur ton sein, \_\_\_\_\_ Et de ton

heart sub - mis - sive Drive forth all plan, all de - sign. \_\_\_\_\_  
 coeur en - dor - mi, chas - se à ja - mais tout des - sein. \_\_\_\_\_

Soft and gen - tle breez - es, sweet lul - la - by breez - es stir, — And steal - ing thro' the  
 Lais - sons - nous per - sua - der, au souf - fle ber - ceur et doux, — qui vient à tes

sun\_burnt grass their mur\_mur-ing whis\_pers bring, ——— And when  
 pieds ri\_der les on\_des de ga\_zon roux. ——— Et quand,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a piano (*p*) dynamic marking.

twi\_light falls, with dark and sol\_emn shad\_ows creep-ing by,  
 so\_len\_nel, le soir, des ch\_ênes noirs tom\_be\_ra, *rall.*

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features sustained chords in the right hand and a moving bass line. The system ends with a *rall.* (rallentando) marking.

*p ad lib.* Voice of our de\_spair! ——— the night\_in\_gale shall  
 Voix de no\_tre des\_es\_poir, ——— le ros\_si\_gnot, chan\_te - *rall.*

The third system contains the vocal line and piano accompaniment. The vocal line starts with a *p ad lib.* (piano ad libitum) marking. The piano accompaniment has long, sustained chords in the right hand. The system concludes with a *rall.* marking.

*p dim. a tempo* sing. ———  
 ra. ———

*a tempo* R.H.  
*p dim. L.H.*  
 R.H.

The fourth system shows the vocal line and piano accompaniment. The vocal line is marked *p dim. a tempo*. The piano accompaniment is divided into right hand (R.H.) and left hand (L.H.) parts. The R.H. part is marked *a tempo* and the L.H. part is marked *p dim.*. The system ends with a double bar line.



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